

# The First "Love Tragedy of the Air"!

**How Dr. Gordon Ley, Madman Admirer of Beautiful Eileen Reed, Driven to Insane Jealousy by Unrequited Love, Pursued Her All Over Europe in an Airplane, Sought to Kill Her and His "Rival," Only to Fall at Last to His Own Death in a "Crash" That Can Never Be Explained**

By Ferdinand Tuohy.

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PARIS, Aug. 10.

ONE of the prettiest frequenters of a cosmopolitan cafe near the Opera in this city has lately gained local renown as the first "woman in the case" of a love mystery of the air. That she is not dead is the merest chance.

For years prior to the unique tragedy which has now given her a new lease of life Eileen Reed, fair-haired, blue-eyed daughter of the leading London cartoonist, E. T. Reed, had gone in daily, hourly terror.

A madman, with money to burn, had fallen hopelessly in love with her, and pursuing her from place to place and from country to country, would threaten her with revolvers and knives. Suddenly, just when she thought herself safely hidden away in some hamlet in the Pyrenees or Italy, her madman-lover would arrive—he was actually on his way by air to run her to earth once more at Montreux, Switzerland, when the tragedy which forms the pivot of this story was enacted.

Figure that this kind of thing had gone on almost without cessation since the armistice, that never for a day was Eileen Reed sure that she would see the morrow. For she knew—and events proved that she was right—that her infatuated pursuer was not bluffing and that one day, sooner or later, he would kill her, or try to.

Her one remedy, to ask for police protection, might be all right for a week or a month, but—well, one cannot expect the police to go on protecting you forever. Apart from which Miss Reed, a tall, athletic girl, hated the idea of being afraid of a man and was determined to see things through herself. All her life, from earliest childhood, had been spent among her father's artistic friends, many of whose names are household words in Bohemia, and at seventeen she had run away from home—if taking the subway a mile or two may be characterized—to live her own life as a chorus girl at the Gaiety Theatre, London. Of this interlude, and in mitigation of a certain later chapter in her career, Miss Reed wrote last year in an English review as follows:

"What people do not realize is that ours is a life apart, a life within a life. Not only do we live our own lives, but we also live to give pleasure and amusement. Consequently, in the doing of it we are gay. Life becomes for us a sparkling wine cup. Our spirits come always to the bubble, and one's spirits in that state are led to the brimming over. So you see our lives should not be judged by the way of prosaic, normal lives. One needs to be strong-minded on the stage. There are so many men who look upon women of the stage as fair game. The girl who contemplates going on the stage looks on the wrong side of the life first. What she fails to realize is the side the public falls to see."

The "certain episode" above referred to was an appearance last year in the divorce court, as the accused wife of Major Galloway. For days the case held London with its "racy" tales of life behind the footlights with the war as a background. The junketing as related in court was rather on a par with that set forth in the diary of Col. Repington, only in Eileen Reed's case had more to do with Bohemia than with society. Still, the same hectic, "for-to-morrow we die" atmosphere was there, and also the particular butterfly on the wheel was heralded as the fairest visitor to the divorce court in the memory of the oldest court reporter. The newspapers carried "streamers" headlines of "The Gaiety Girl's Divorce" and

Mrs. Galloway for one brief week became the best known woman in the country, her picture everywhere, her life written up in minute detail. It is in this kind of glorification of naughtiness (for lack of a better word) that the Anglo-Saxon race excels—and might well learn a lesson from the supposedly inferior Latin who washes all his sordid linen in camera.

However, to proceed, only a few weeks ago I met here in the little cafe I have mentioned, Eileen Reed, still a strikingly handsome young woman and full of fun and sparkling anecdote about her friends across the English Channel. I remember saying casually that on next writing to England I should mention that I had met her.

"Oh, no, please don't do that! I don't want you to do that! You see, I am studying art here and I don't want people to know about me. I'm

lying very low, as you see, hardly ever go anywhere except to this little cafe."

My fair companion seemed so set upon nothing being said about her that I naturally bowed—little dreaming that I should be writing this to-day. Or that her parting remark held such grim consequence.

As we sipped the last of our aperitif, a fifty-year-old, monocled Englishman of the don't-cher-know brand hove in sight.

"Must be off now," said Eileen, rising, "here's my fate coming. Probably going to marry him soon. At least if I'm alive. Don't be surprised to read in your paper any morning 'Gaiety Girl Murdered.' It'll be me. Good-by!"

On a recent summer's morning there arrived at the Croydon aerodrome, London's airport, a tall, handsome Englishman, Dr. Gordon Ley, prominent specialist of Wimpole Street, where live all the leading practitioners of England. Dr. Ley was well-known at the airport, having been the most frequent user of the cross-channel air route to France during the current year. On this occasion he desired to depart instantly for Deauville, the ultra-fashionable French beach.

With a minimum of delay the de Havilland Company's star pilot, Captain Barnard, was assigned to the job and soon his machine was in the air, the route chosen being down to the coast at Folkestone aerodrome. Not long after leaving Croydon the solitary passenger in the machine, Dr. Ley, had started blazing away at the structure of the machine with a revolver, firing cartridges while the terrified pilot in front, not knowing but that the fuselage was directed at himself, sought feverishly here and there in the fields below for a landing place.

On a nightingale, Barnard demanded an explanation from his passenger, falling which he decided to go on.

"Why, you are a sportsman, aren't you? I thought you flew in the war? Well, what does a little revolver practice matter? Not half as 'windy' as anti-aircraft fire, surely?" And Ley went on laconically: "You see, I'm going to kill a man directly I land at Deauville and I want to get my hand in."

Partly because he believed the man to be fooling, partly because his record as an aviator in the war had been challenged, the Captain agreed to proceed across the Channel, but on the sworn understanding that the doc-

tor would indulge in no more target practice en route. "He seemed highly excited," added Barnard subsequently. "His eyes were dilated and he paced to and fro at the aerodrome, worrying me as to whether the French customs authorities would let him land with a revolver. So I thought the easiest way was to get it over and dump him at Deauville. But I vowed that it would be the last time I should ever carry him."

So the Captain and the doctor set off once more on their flight, the Channel far below and the coast of France stretched out map-wise ahead. The passenger kept his word and sat still throughout. Toward noon the broad estuary of the Seine at Havre was crossed and the pilot commenced a long, winding descent on to the aerodrome at Deauville. Then a landing was made, and, leaping from the machine, Dr. Ley was away and out of sight in a trice, leaving the pilot unpaid, but determined nevertheless to fly straight back home and report matters to his company.

Meanwhile his passenger, as indicated by the narrative subsequently pieced together, rushed from cafe to cafe in Deauville and along the boardwalk asking the waiters for news of a couple whose appearance he described in detail. Ultimately he was directed to a little cafe on the beach where sat Eileen Reed and "the man in the case," one Borrodalle—the fifty-year-old monocled Englishman of the don't-cher-know brand.

The rest passed in a flash—rather in three flashes as Ley blazed away with his revolver at Eileen. All three shots missed, and then an extraordinary thing, in keeping with this whole tale, transpired. Instead of flying for her life, or fainting or doing any other of the things one presumably does when shot at, Eileen Reed calmly approached the doctor, and gently disarmed him. She told the story later like this:

"I knew the power I had over him. I knew he would stop firing if I told him to. And he did."

Miss Reed knew more and acted on it. The thing to do was to humor Ley once more, as she had done so often in the past, and to get him out of the way with a minimum of delay. So she agreed to go to a restaurant in the town with him—she even proposed the affair—and to split a bottle of champagne with her would-be murderer in celebration of her own escape. That was the toast these two

young people drank together that noon at Deauville.

"To my escape!" responded Ley. "To your escape!"

And they drank.

While drinking the police arrived, prepared to arrest the visitor from the skies whose exploit had spread through the town. What they saw convinced them more than ever (though the French require but little additional conviction in this direction) that the English are mad. In the sunshine, and gayly clinking glasses, sat Eileen and Ley.

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